JOIN in and CELEBRATE

Sacred Dance Guild

n e w s l e t t e r

Fall Issue 1973 XVI !

Tribute -

My husband, LAWRENCE J. INTRAVAIA, died September 9, 1973, after an illness of two years, that began with a rare cancer. His friends have written this tribute because I quote from their messages.

"The world of music education has lost a leader and a great teacher. I felt it a great compliment when Lawrence asked me to write the preface in his recent published book....Indeed his contribution to what we know about bassoon reeds will continue to be of value to all of us working in that field and I shall always cherish the most happy memories of the friendship which I was privileged to have with him....Larry made an outstanding contribution to the National Music Camp program in the years he was with us and will always be a part of the cherished memories of his friends, associates and students. He will never be forgotten by those whose lives he touched in such a meaningful way....Lawrence shall be missed. He will be missed for his unselfish contributions to countless students and musicians who were fortunate enough to have been influenced by his teaching or writings, by those who could call him friend, and by the faculty of Southern Illinois University. You may take solace in knowing that the spirit of Lawrence shall live on for many generations, for he touched many through his teachings and writings....

"Larry was such a beautiful person. I shall always remember our cab rides to and from SIU....I remember so well his prayers to help me pass a law examination....He was so outgoing and generous with everything he did; his many talents are remembered with deep affection....The loss of a lovely man is always a severe one; but when he is also a talented man, a gentleman, and a friend, the loss is heavy indeed....What a beautiful person Larry was and I shall never forget his warm humanness and sensitivity--qualities that our world deeply needs....

"He loved working with young people and all of them loved him so much. You and Paul and so many of us have been so blessed that he touched our lives in such a way that verbalizing it seems to violate the air around his memory. I know you'll miss him but we know he was more than a father or a husband or a friend or a fine educator but one who truly loved God....'It's all right, human love is faulty but for all its faults enduring. It goes beyond such things, it goes beyond even this separation - There is a new life in which that love is even stronger. For God is love remember. God is truly love.'....Twenty-five years with a fine man is no small blessing in this life...."

Our eight-year old son, Paul, and I shall miss his love, his touch, his kindness and his goodness, yet "Because we believe - we live forever. Thank God for life - the one we know and the one we hope for. Thus separation is only temporary."

"There is an appointed time for everything, and a time for every affair under the heavens.
A time to be born, and a time to die;...."

(From Ecclesiates, Chapter 3, Verses 1-8)

---- Your Editor.

From the telephone of the Secretary:

The SDG Newsletter is your tool of communication. Use it. Write when you have a problem or want to contribute your ideas or when you find a "gem" that you would like to share from whatever source. If you want to have a workshop or want to attend a workshop, let us know.

The brochures are ready as well as the list of new officers. Feel free to write for them, too: Mrs. Collins C. Clark (Kay), 636 Fountain St. N.E., Grand Rapids, Michigan 49503.

Kay Clark via your Ed.

SPECIAL ANNOUNCEMENTS:

November: In November An Affirmation of Life-Dances of Faith will appear at 475 Riverside Drive, in the Chapel for the third time. (Louise Mattlage)

November: Doug Adams will lead a workshop on "Dance as Religious Expression" for the Bay Area "Teachers' Faire". There will be three sessions Friday evening and Saturday morning and afternoon, November 9 and 10, at St. Francis High School, 1885 Miramonte Ave., Mountain View, California.

November: SDG Workshop at the First Parish in Concord, Massachusetts on November 10. For registration form and information about leaders, time, cost, etc., write Joan Sparrow, Box 67, South Orleans, Massachusetts 02662 or phone 617-255-0243.

November: Sacred Dance Workshop, November 10, Bushnell Congregational Church, 15000 Southfield Rd., Detroit, Michigan, phone 313-272-3550, Rev. Michael N. Carman, Mrs. Robert (Susan) Gray, and Mrs. Charles Bartholome. Purpose: A Sharing and learning experience in worshipful movement. Staff for teaching: Forrest W. Coggan and Gary Schaaf.

November: Doug Adams will be leading a worship workshop (with much time spent on the use of dance in worship) in Omaha, Nebraska the weekend of November 16 & 17. For further information, write Rev. Dick Turner, St. Paul United Methodist Church, 5410 Corby Street, Omaha, Nebraska 68104.

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Reserve June 18 - 21, 1974 for CELEBRATION ON BLUE MOUNTAIN!!!!!!!!!!!!

.. ..

January: Carlynn Reed, announces a one-day workshop with Kelli Davis as guest.

February: The Sacred Dance Choir of Rockville Center will sponsor a dance Workshop on February 2, Saturday, 1974. For further information, write Lane Boswell, 2 Rutland Ave., Rockville Centre, New York 11570.

February: Dance Concert Society of 607 North Grand, St. Louis, Missouri 63103 reports that Greg Mayer is choreographing and dancing in a Sunday service at Temple Emmanuel on February 18 at 11 a.m. to a specially composed dance service and readings from the Bible in Hebrew by Prof. David Hadas and in English by Prof. Leon Gottfried.

Deadline dates for Newsletter items:
Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

SACRED DANCE GUILD Newsletter

Official communication of the Sacred Dance Guild of America, Inc., a non-profit educational organization existing for the promotion of dance as a medium of religious expression:

- in ART, for creative discoveries of self and relatedness
- in RELIGION, for enriched experiences of corporate worship and the liturgical community
- in EDUCATION, for creative and disciplined growth of the whole person (mind, spirit and body as one) in relationship with God and with others.

SACRED DANCE GUILD OFFICERS 1973-1974

President: Mrs. Robert D. DeBruyn (Maxine), Box #76, Zeeland, Michigan 49474, Phone: 616-335-9171

Vice President: Mrs. Torbin Yates (Martha), 22 Coddington, Centerville, Massachusetts 02632

Recording Secretary: Mrs. James Russell (Karen) 1 830 Bonnerville Drive, Muskegon, Michigan 49441, Phone: 616-759-0177

Corresponding Secretary: Mrs. Collins C. Clark (Kay), 836 Fountain St., N.E., Grand Rapids, Michigan 49503, Phone 616-549-2026

Treasurer: Mrs. Jm. W. Muir (Kathy), 2910 Bonnell Ave. SE. Grand Rapids, Michigan 49506, Phone: 616-949-2459

Membership Chairman: Mrs. Carl Hartman (Wendy) Martin Road, Pleasant Valley, New York 12569

Newsletter: Mrs. Lawrence J. Intravaia (Toni') 201 Hewitt, Carbondale, Illinois 62901, Phone: 618 457-8603

National Program Chairman: Mrs. Charles Wolbers (Mary Jane), 111 S. Green St., East Stroudsburg, Pennsylvania 18301, Phone 717-421-2169

National Publicity Chairman: Mrs. John B. Lucke (Virginia), The Anchorage, E24, 15 Pleasant St., Harwich Port, Massachusetts 02646, Phone 617-432-9271

Helps and Guidelines Chairman: Mrs. Hal Shclegel (Bernese), 2514 Union SE, Grand Rapids, Michigan 49507

(Special REMINDER: Due to postal rates raise there will be an additional 25¢ chage on single copies of Helps and Guidelines. ED.)

Board of Directors

1973-74

Mrs. Nels Andersen (Judy), 2207 Delaware Blvd, Saginaw, Michigan 48602

Mrs. David Reed (Carlynn), 210 Taunton Ave., E. Providence, Rhode Island 02914

Mr. Robert Yohn, 510 E. 13th St., Apt. 22, New York, New York 10009

1973-75

Mr. Forrest Coggan, 690 N. Nagadorn Rd. East Lansing, Michigan 48823

Mrs. Roger Bell (Mary), R.R. 8, Box #372 Indianapolis, Indiana 46234

Mrs. K. A. Sparrow (Joan), 53 Bellnap St. , Concord, Massachusetts 01742

1973-76

Mr. Douglas Adams, 1634 Oxford St., Apt. 302, Berkeley, California 94709

Mrs. Judith Bennett, 225 Frost Ave., Cornwall-on-Hudson, New York 12520

Mrs. Peyton Boswell (Lane), 2 Rutland, Rockville Centre, New York 11570

Regional Publicity Personnel:

California: Miss Jacqueline Shaw, 2332 Virginia St., Berkeley, Calif. 94709

Connecticut: Mrs. Gordon Reed (Betsy), 59 Fallon Dr., North Haven, Conn. 06473

Maine, N.H., Ver.: Miss Priscilla Richardson, Box 335, Marlborough, New Hampshire 13455

Massachusetts: Mr. Stanley Arendholz, 43 Bowdoin St. Boston, Mass., 02114

Midwest: Mrs. Ronald W. Harper (Pat) 1618 Evergreen St., S.E. Grand Rapids, Michigan 49506

North Pacific Coast: Barja Nazaretiz, 423 N. 47th St., Seattle, Wash. 98103

Northwest: Mrs. C. L. Muffins (Virginia) 2247 5th Ave., Rochester, Minn. 55901

New Jersey & Pennsylvania: Mrs. Charles Thorpe (Ardyce), 85 W. Main St., Mendham, New Jersey 07945

New York: Miss Sally Steinmetz, 90 Gregory Ave., Mt. Kisco, New York 10549

Outreach: Mrs. Wellington Tucker (Alma) 1870 Schieffelin Ave., Bronx, New York 10466

Southwest: Mrs. Susan Bauer, 1221 West 11th St., Tempe, Arizona 85281

Minutes of the Sacred Dance Guild Meeting, April 16, 1973, Grand Rapids, Michigan.

The meeting was called to order at 2:30 p.m. on April 16th by our president Maxine DeBruyn in the faculty lounge of the DeWitt Cultural Center at Hope College. In attendance were Maxine DeBruyn, Virginia Lucke, Kay Clark, and Karen Russell. Two guests were introduced, Carol Conway and Bob Yohn who were currently appearing with the Eric Hawkins Dance Company at Hope College. Carol and Bob are members of the guild from New York.

The agenda for the June meeting was then discussed, Maxine seeking additional ideas or items to be included at that time. The agenda will be as follows:

Ideas for guest lecturers or June Workshop teachers will be sought

Discussion of the use and distribution of the Ruby Henderson Scholarship Fund

Dance films, video tapes, cost of rentals, etc. that people have seen lately will be requested

Names and vital statistics for updating resource files are needed

New ideas for the kit are being sought

Discussion concerning Federal funds for some kind of dance festival

Discussion concerning an endowed chair for the East and West coast

Additional suggestions for the dance brochure will be requested

Discussion concerning a raise in dues to $5.00 per year

Discussion concerning further development of regional places for workshops throughout the year

A recommendation for one annual board meeting and workshop to be held in June of each year. It should be stressed that local and regional workshops would be co-ordinated with Maxine and Mary Jane.

There was discussion concerning the lack of video tapes and films of individual works available to us at low cost. It was then moved by Virginia Lucke to empower Maxine DeBruyn to spend the necessary money to make a video tape of "The Man They Say" performed by Bob Yohn and Carol Conway and also their performance of Carol's new work at the June workshop. It was seconded by Kay Clark and unanimously passed. A copy of the report is attached to these minutes.

With no further business to discuss it was moved by Karen Russell and seconded by Virginia Lucke that the meeting be adjourned at 4:15 p.m. After unanimous acceptance, Maxine adjourned the meeting. Some of us then went on to a master class with Eric Hawkins which was very stimulating physically and mentally.

Respectively submitted,
Karen Russell,
Recording Secretary.

Treasurer's Report

Checking account balance 4/16/73 $1182.17

Income	March & April	Since Sept.	Totals
Dues	$164.00	$220.00	$384.00
Kits	21.30	63.50	84.80
			$468.80

Expenses			
Board expenses	34.00	31.15	65.15
June Inst.		80.40	80.40
Newsletter	151.30	130.95	282.25
Membership	10.00	10.00	20.00
Brochure & kits	6.00		6.00
			$301.80

The Minutes of the Sacred Dance Guild Board of Directors Meeting, June 12, 1973 Kirkridge, Pa.

The meeting was called to order by the President Maxine DeBruyn. There were six members present.

1. Maxine reported that 152 guild members replied on the slate of officers and agenda that was mailed out. The slate is correct as it stands.

2. New blue sheets are being made up with address corrections. These corrections were given to board members by Mary Jane Wolbers. Maxine asked for suggestions and changes on the orange sheets but none were made.

3. The guild financial statement was passed out to board members. Maxine asked for questions about the statement and the following points were discussed.

a. The Guild's biggest expense is mailing the newsletter at 8¢ rate which cannot be overcome.

b. New kits will be printed. Doug Adams has a new article for it and Maxine asked for more contributions to be evaluated by board members.

c. The guild used 2500 brochures in the past 2 years. Colleges and seminaries are asking for them 100 at a time. For the next printing Ardyce Thorpe moved and Mary Jane Wolbers seconded, that we print 10,000 of the membership application forms and 2,000 of the blue insert. (It was suggested that Kirkwood be included with Drew University on the Orange sheet

as a location of recent institutes.) The motion passed.

d. Members of the board are not reporting their true expenses which distorts our financial picture. A financial precedent is being set by previous officers which should not necessarily be carried over by following officers.

e. The Ruby Henderson Scholarship Fund was discussed. Maxine felt we should either publicize and use it or change its purpose. Mary Jane suggested that we add to it. (One sixth of the fund can be given out with membership refurbishing it.) Bob suggested we open the fund to professional dance students. Mary Jane said we need a committee to set up rules for application, etc. and Maxine asked for volunteers.

4. Maxine said members of the guild should go forward and promote it--the time is ripe. Joan Sparrow, Mary Jane Wolbers and Virginia Lucke will be a committee to set up promotional material. Maxine planned to ask the guild members for suggestions at the general meeting the next day.

5. Ideas for the 1974-75 workshop were discussed. Mary Jane Wolbers suggested June 18-21 (Tues.-Fri.) for 1974 and June 17-20 (Tues. - Fri.) for 1975. These dates are not in conflict with other workshops and will allow Eastern high school students to attend. Robert Yohn made a motion and Ardyce Thorpe seconded it to accept the dates. The motion passed. There was a discussion about the possible location for next years institute. Factors to be considered with a site are: increasing enrollment, making it work financially, accessibility, and having all participants housed in one place. Finally Robert Yohn made a motion and Ardyce Thorpe seconded it to reserve Kirkridge. The motion carried.

6. Maxine announced that the fall newsletter would include sources for films and video tapes at the bottom of the minutes.

7. New additions for the dance kit are being solicited. Doug Adams has submitted excerpts from his new book, "Congregational Dancing in Christian Worship." Clem Burton made a motion to hold publication of the article until other denominations can be included. Ardyce Thorpe seconded it. The motion carried.

8. There was a discussion of the endowed chair. Maxine felt we should improve the education, promotion and publicity of the guild before we undertake an endowed chair which would cost $10,000 to $200,00. Jane Sparrow suggested we could achieve a chair through government funding, perhaps as a dance chair rather than a sacred dance chair. However placement in a seminary would probably eliminate this possibility. Mary Jane Wolbers suggested that we might bring it to the attention on the Dance Forum and let them help us. Maxine made a charge that Mary Jane do this.

9. Increasing the guild dues was discussed. Maxine said the funds were needed for printing a newsletter which did not exclude items because of lack of funds. Bob asked about using lighter paper but this does not print well and cost would still be high. There have been some complaints about the quality of print. Ardyce suggested that we buy a second hand typewriter. Maxine said she would investigate the cost of a new typewriter and try to raise money for it. Maxine said that of the 152 guild members who responded to the slate, 97 voted in favor of a dues increase if necessary. Robert Yohn moved to increase the dues as follows:

Regular: $5.00 for 1 year $8.00 for 2 yrs.

Students: $3.00

Group: $15.00

Sponsor: $10.00 for 1 year $15.00 2 years

Lane seconded the motion and the ayes carried. The motion will be presented to the membership for approval.

10. It was reported that the corresponding secretary, Kay Clarke, will supply a complete mailing list - membership plus - for people running workshops. Postal expenses of $20.00 were turned into the Ruby Henderson Fund.

11. Virginia Lucke's report was read. She said there is need for new resource material in sacred dance. She is keeping Lincoln Center Library updated and will continue to as long as she lives. There is an interesting history of the guild with pictures which Maxine hopes to compile into a book. Jacobs Pillow wants to promote the guild there.

12. Deadline dates for items to be sent to Toni' for the Newsletter:

August 15
December 15
March 15

13. Revision of by=laws. The by-laws have not been revised since 1968, and then the revision was not officially accepted. Maxine feels the board members should have

the Constitution and by-laws. Wants two board members to make suggestions for revisions of by-laws to be presented at the 1974 Institute.

Ardyce Thorpe felt all members of the board should have copies. She added that she could not make any suggestions at this time. She moved that Maxine set up a committee to review and revise the by-laws, constitution and organizational chart for the June 1974 general meeting. Mary Jane Wolbers seconded this and the motion passed.

14. Maxine said we need three vice-presidents for geographical regions. Many new members are running workshops. The guild furnishes brochures, promotion, publicity people, resource people in an advisory capacity. We do not sponsor or assume financial responsibility.
Mary Jane said there used to be three possibilities:

a. Advisory
b. Co-sponsor
c. Guild sponsor.

Presently only Michigan and California are running regional workshops.

Joan Sparrow made a motion that until the by-laws are updated, the Sacred Dance Guild give only advice and council for regional workshops through the office of the Vice-President and the National Publicity Chairman Mary Jane seconded it and the ayes carried.

15. Maxine asked for someone to investigate the Theatre of Faith in New York City, located at 300 E. 71st St., RE 7-5667. (Ed. Note: I am sure this investigation is for the purpose of letting them know of SDG existence and seeking their interest....but with so many investigations going on, thot I'd better step in here!!!!!!!)

16. Maxine said she would make a mailing of papers in Sacred Dance Guild boxes in her garage to the people to whom they pertain.

17. Mary Jane Wolbers reported on National Dance Forum. She asked for a reaction on the following four points:

a. Development of a career leaflet with opportunities for people to work salaried or not in sacred dance field. Leaflet would go to seminaries. Maxine felt it should include volunteer positions and Bob felt it should tie positions in with musical and educational directors.
Glen Burton made a motion to include the guild in the leaflet. Lane seconded it and the ayes carried.

b. There will be a major dance conference in 1976 in the midwest. All publicity for dance groups will be on display. Our institute would take place in conjunction with this. Joan Sparrow made a motion and Robert Yohn seconded it to this effect. The ayes carried.

c. A dance headquarters will be established, probably in NYC with a full time executive secretary to locate different dance organizations. Adam Pinsker (AADC) will possibly offer space for this. Ardyce Thorpe made a motion that we become part of this and share the expenses. Lane seconded it. The ayes carried.

d. In 1974 the AAHPER Convention will be held in Annaheim, Calif. The forum suggested we participate in a booth. Sacred Dance Guild information would be available. Maxine said we could pursue it cautiously on a financial lever. Ardyce Thorpe made a motion of a ceiling cost of $75.00 with the right for Maxine to seek additional funds. Joan Sparrow seconded it. The motion carried.

Bob Yohn made a motion the meeting be adjourned. Lane seconded it. The motion carried.

Minutes of the Biannual Meeting of the Sacred Dance Guild, June 13, 1973, Kirkridge, Penn.

The meeting was called to order by Maxine DeBruyn, President. Maxine announced that the agenda for the meeting would be the same as that sent to SDG members in the spring plus items included from the Guild Board meeting which had been held the night before.

1. The slate of officers, board members, and regional publicity chairmen were approved as stated. Those people present were introduced to the membership.

2. The financial statement was passed out to Guild members. Total income from dues, kits, and donations totaled $1,762.07, as of June 1, 1973. Total expenses for the Board, June Institute, Newsletter, Membership and Brochures, and kits reached $708.51 as of June 1, 1973 leaving a balance of $1,053.56 in the checking account. The savings account which is the Ruby Henderson Scholarship Fund contains $643.28 leaving the total assets of the Guild at $1,696.84 as of June 1, 1973.

3. The minutes of the 1971 biannual meeting of the SDG, held in Murray Grove, New Jersey, were read by Ardyce Thorpe. Since there were no additions or corrections the minutes were approved as read. At this time, Maxine announced that after September 1, 1972 all records of the SDG would be kept in one central location, Lincoln Center, by Genevieve Oswald. Ms. Oswald would also have a current list of SDG officers. Mary Jane Wolbers stated that the Committee On Research in Dance (CORD) will make material available to people interested in researching sacred dance. CORD can be contacted through Pat Rowe, New York University, 35 W. 4th St., New York, N.Y. 10003.

4. The "How You May Serve the Sacred Dance Guild" sheet was reviewed. Maxine asked for additions and suggestions to this list. None were made at this time but Guild members should feel free to make them in the future. Maxine explained that the evaluation sheet for the June Institute which had been passed out to members at the beginning of the meeting was primarily for the program chairman to plan the 1974 Institute. Additional comments can be added on the back. For any clarification on the sheet members should speak to Maxine. Sheets were to be given to Maxine before the Institute ended. Maxine then asked for a volunteer from Group A and Group 1 to write up the SDG June Institute as they saw it. This personal impression is to be sent to Toni' Intravaia for publication in the fall Newsletter. Kathleen Powell volunteered from Group 1. When there was no volunteer from Group A, Maxine said she would find one before the Institute was over.

5. The President asked that articles pertaining to sacred dance or religious movement found in other newspapers or periodicals be sent to Toni' Intravaia. It was felt that this would build a good link between SDG and other publications. Deadlines for the Newsletter are as follows:

August 15 for Sept. (Fall) Newsletter

December 15 for Jan. (Winter) Newsletter

March 15 for April (Spring) Newsletter. If regional publicity chairmen do not contact you, members are urged to send items directly to Toni'.

6. Membership in SDG as of April 1, 1973: 225 Members - 199 Regular, 12 Student, 10 Group and 4 Sponsor.

7. The President announced that members who wish to run regional workshops and need advice should contact National Publicity Chairman Virginia Lucke or Vice-President Martha Yeats. SDG will serve in an advisory position only and not provide financial support or assume financial responsibility. This past year regional workshops were held in Rhode Island, Michigan, Illinois, Arizona, and California. On November 10, 1973, a regional workshop will be held at Bushnell Congregational Church in Detroit, Michigan.

8. Dates have been set for the 1974 and 1975 June Institutes. Both will be 4 day institutes beginning on Tuesday and ending by noon on Friday. The dates are as follows:

June 18=21, 1974
June 17-20, 1975.

Tentative plans have been made to use Kirkridge again next year for the following reasons;

a. space for the Guild to increase number attending to 100
b. more potential performing and dancing space
c. liberal cancellation policy
d. low deposit.

Maxine asked the members for suggestions for alternate sites to be sent to Mary Jane Wolbers and then researched by the Board. In looking for other locations keep in mind that the Institute must break even financially and hopefully make a profit since most Guild money comes from the Institute.

Also the Program Chairman must be able to make the Institute work. A straw vote was taken to see if Easterners would attend a Mid-west Institute and the vote was no. Members were urged to send in reservations early for the 1974 Institute since the 1972 Institute had to be cancelled because of under subscription. The Guild lost $300.00 rather than go into the hole $600.00. Later the Program Chairman received reservations which would have made it possible. So Register EARLY.

9. The Ruby Henderson Scholarship Fund was established to assist people so that they could attend the June Institute. It is open to choir leaders, students, professional dancers, people who cannot afford to pay for the Institute. Maxine appointed a committee,

Joan Sparrow, Chairman; Mary Jane Wolbers, and Virginia Lucke, to work on establishing application procedures and promotional material so money can be added to the fund. The fund has not been used in the last two years so it needs publicity. Toni will run an article in the Newsletter on the fund with the report of the committee.

10. Maxine said it was necessary to increase Sacred Dance Guild dues to $5.00 per year. When a survey of guild members was taken, 155 replied. 96 voted yes. She asked for a motion. There was a question from the floor asking why the guild needed more money. Maxine said officers were not reporting their expenses which meant that officers were chosen on the basis of financial ability to pay their own way. Also the Newsletter was not paying for itself. Robert Yohn suggested officers put in records of expenses as services donated for the 1974 budget. These figures would appear in the 1974 Newsletter. Mary Jane Wolbers made a motion to accept the dues increase. Kathleen Powell seconded the motion. The ayes carried.

11. Maxine announced that new brochures will be printed with corrections on the orange and blue sheets. The cuts and plates have been paid for so there would only be the small expense of the print change. 10,000 orange and 2,000 blue will be printed; the blue sheet will be revised every 2 yrs. They will be ready August 15. Brochures are available free of charge to guild workshops.

12. Listings of video tapes and films will appear at the bottom of the Newsletter. (Ed. Note: No listing came! Look for it in the Winter issue!)

13. The president said she had new material for Regional Publicity Chairmen which explained their job. Job description sheets are also available for board members.

14. The guild would like to have an interdenominational booklet on sacred dance to add to the kit. Potential articles would be given to Maxine.

15. The endowed chair has been tabled for a later date. It was felt that other areas of the guild, promotion, education and increased membership, needed work and funds first.

16. The Newsletter has been criticized because of the lack of clarity in the printing. Therefore the guild is looking for a new or good used electric typewriter and a mimeograph machine. Any Guild members who know of one or know where one can be obtained at cost, should contact Maxine.
(Ed. Note: This is an Olympia Report electric machine, bought both for my husband and for SDG. It has not done its job, so I have my name in for an IBM upright. I am sorry this has caused such grief! Perhaps I should be glad it is mechanical rather than content!)

17. Maxine asked for volunteers to form a committee to revise By-laws, Constitution, and Organization Chart for the Guild. This committee would report at the 1974 Biannual meeting. Betsy Reid and Kathleen Powell volunteered.

18. Maxine asked for a motion to have all institute profits go to SDG. Kathleen Powell made the motion and Mary Jane Wolbers seconded it. Joan Sparrow clarified the motion by stating that SDG money could be put in the Ruby Henderson Fund if the Guild so desires. The motion carried.

19. Mary Jane Wolbers, Sacred Dance Guild's representative to National Dance Forum, made a report on their last meeting. The following four points were covered:

a. The development of a career leaflet for salaried and unsalaried positions in sacred dance.

b. Dance conference in the Spirit of '76 to be held in the midwest in 1976. The possibility of the Sacred Dance Guild Institute to be held in conjunction with it.

c. The establishment of a Dance Headquarters in NY City through which all dance organizations and their functions would be coordinated.

d. The AAHPER Convention to be held in Annaheim, California in 1974. The guild voted to use $75.00 towards utting up a booth and gave Maxine the permission to seek donations for more funds.

20. The meeting was then opened to the floor for ideas and suggestions. It was suggested that the Guild ask the larger religious denominations and Foundations for funds, or that we buy savings certificates.

21. Beverly Hamilton made a motion the meeting be adjourned and Ardyce Thorpe seconded it.

THE WHAT AND WHO BEHIND THE RUBY HENDERSON SCHOLARSHIP FUND --

A Bit of Sacred Dance Guild History
(Ed. Note: We are again indebted to Virginia Lucke, past president of SDG, who has done the research on this for us all.)

Even as a struggling new organization, the SDG felt need for a fund to help students, dancers, leaders to attend the regional meetings where generous sharing of ideas, music, solutions to problems occurred. At a Board meeting June 1962 Bob Storer turned in a check for $5.00 for The Scholarship Fund. It was recommended that this fund be kept in a separate account! There was discussion as to whether student dues could be put into such a fund.

Suddenly, sadly, the Scholarship Fund was given impetus. An inspiring, beloved SDG member, Ruby Henderson (Mrs. James), died Sept. 21, 1962. By Jan. '63 a Scholarship Committee had been formed: Bob Storer, Chm., Stanley Arendholtz, Gwendolyn Jefferson. $113. had been contributed by 30 SDG members. All the Presidents of SDG have urged contributions; Mary Jane Wolbers was chairman of a committee which was going to seek grants. At present there is $600. some of which has been contributed by profits left from Workshops. At the June 1973 Annual Meeting a committee was appointed to present the History and set up standards of and requirements for applications to use the fund. Joan Sparrow, Mary Jane Wolbers, Virginia Lucke were instructed to meet; Martha Yates kindly joined us July 31, at Harwich Port, Massachusetts. The results will be published in the Newsletter.

We honor the memory of Ruby Henderson who:

Was a pioneer in the SDG. Served on the Board of Directors 1960-62.

Attended the June 1960 Workshop at Jacob's Pillow and reported to the Sept. Newsletter: page 4: "Ruth St. Denis--to write about Ruth St. Denis is a stupendous and challenging task. ...a woman so intriguing and intensely alive, so brimming with ideas and animation, a woman who has so much to offer, not only to the realm of dance but in the broader sphere of successful and Godly living.

"There are so many interesting facets to her character that I shall choose one--perhaps her dominant trait, her spirituality. As she is known primarily as a dancer, the physical aspects of her personality cannot be ignored, but even these have a spiritual quality.

"This was evidenced in her class work with us. She gave to walking, sitting, kneeling, every attitude and gesture, a deep significance. Everything that she did was suffused with that spiritual quality--a certain religious and reverential dignity; her walk, her sitting posture, straight spine, neck up as if it were put there just for her head to rest upon, her arms softly relaxed on her lap--all presented an unposed picture of almost saintly repose.

"It seems to me that one of the most outstanding elements of her spirituality is humility. A year ago as I watched her in the 'Blue Madonna' I was overwhelmed by her dignity and greatness...But this year as I watched her and listened to her, I became aware that there was on her part no thought of dignity and greatness as ends in themselves, but only as they served to intensify and deepen her act of worship through the medium of the dance. She had expressed dignity, she had risen to greatness, but they were the dignity and greatness of reverential humility. In our work with her, we felt that in spit of all her achievements she is still searching for that which will make her a better human being.

"She is intensely aware of the imminence of God. To her, the body is a gift of God with a soul and a mind aware of God's Omnipresence. These combine to translate bodily movement into worship. Thus she looks upon Dance as a great cosmic activity that can bring everything into focus. Expressing religion in bodily movement makes us feel proud yet humble when we realize that there is nothing anywhere but God."

Ruby Henderson not only perceived these qualities, she had them.

As Margaret Taylor (Chaney) saw her: "...beloved by everyone and one who loved everyone, a free spirit who loved to dance her faith. Actually Ruby started dance in her mature years, possibly she was a grandmother when she started with Barbara Mettler who gave Ruby her basic dance training which served to release her own creative expression....I especially cherish a whole week with her at Geneva Point, Winipesaukee, where we spent every extra moment sharing ideas on how to encourage the use of movement

for all ages, for those disturbed, etc. She saw the amazing healing, cleansing and clarify - ing power in dancing to the glory of God." (p. 3 Jan. '63 Newsletter)

James, her husband, reminisces in same Newsl. p. 7: "at Ferry Beach, where the young people, in observing her performance, were so moved by the dance experience that they could not speak for 5 minutes."

Ruby attended the June 1961 Workshop at Jacob's Pillow and again shared in the Sept. '61 Newsl. p. 8-9: Josephine Rice's class in SD choreography: "Mrs. Rice's pre-demonstration talk made it easier to follow her demonstration. Her first suggestion was that one should familiarize oneself with the material to be used, give one's own interpretation of that material...be intent on communication, using the whole body as an instrument. She stressed the fact that self or ego must be pushed into the background in order to release the body for creativity....It was revealing to most of us how simple religious choreography can be started using her approach... freeing ourselves so we can give our best, knowing our material and asking ourselves what we want to express and training our bodies as instruments by which that expression may be achieved. With this approach and constant work, we will in time have a brand new world opened to us, and an insight which will enable us to create, direct and inspire, unfolding to others, as she did to us, a vast world full of all the benefits and satisfactions which the Sacred Dance has to offer."

Ruby and James Henderson hosted the October 14, 1961 Workshop at the Robert Gould Shaw House, Roxbury, Mass., where they had worked for 27 years. There Ruby danced the Creation as James read the vibrant words.

They were able to combine again at the New York Jan. '62 Workshop, where Walter Sorrell served on our panel for help and suggestions, and at last understood the SDG goal.

The eulogy by Michael Haynes, Associate Minister of the Baptist Church in Roxbury: "Today marks a closing act in the dramatic life of one of the most beautiful persons in our community, Mrs. Ruby Henderson, who lived a full and complete life of service. Although Roxbury is often regarded as a blighted area, she saw and radiated love and beauty within it humbly walked through the dark streets with care and concern for everyone whom she passed --the aged, the young, the alcoholic, the delinquent...When the Psalmist encouraged the children of God to 'Praise His Name in the dance' she heard...How often she led the young and old through the medium of the Sacred Dance to join with the angels and the Psalmist in that proclamation from the 24th Psalm: 'The earth is the Lord's and the fulness thereof'." (p. 3 Jan. '63 Newsl.)

Minutes of the Sacred Dance Guild Board of Directors Meeting, September 20, 1973 Grand Rapids, Michigan

The meeting was called to order by President Maxine DeBruyn. Present were Kathy Muir, Bernese Schlegel, Pat Harper, Kay Clark, Karen Russell.

1. Maxine reported on the minutes from the June Institute Board and general meetings.

2. Kay was asked to send the new SDG membership dues listing; to become effective in January of '74 to Wendy Hartman. They are as follows:
Regular: 1 year $5.00 2 year $8.00
Student: $3.00
Group: $15.00
Sponsor: 1 year $10.00 2 year $15.00

3. It was reported by Maxine that job descriptions had been written and mailed for the new and some former Board Positions.

4. There was a deficit of $39.31 on the June Institute as there were seven uncancelled reservations. It was necessary to pay for their meals.

5. Kathy reported that $150.00 was deposited for dues this summer and $20.80 for kits - bringing our total balance to $1302.36.

6. The Ruby Henderson Scholarship Fund study will be copied and mailed to all Board members so a responsible discussion can be held on it at the next Board meeting.

7. Revisions have been made on our SDG brochures. They wi l be available by the middle of October. Contact Kay Clark for distribution.

8. On a suggestion by Maxine that an art book for Toni and her son in memory of Toni's husband would be an appropriate expression of our sympathy to them at this time - the Board gave unanimous consent. Maxine volunteered to handle

the selection.

9. The evaluation report on the June Institute was read and discussed briefly.

10. Regional Workshop Schedules:
November 10, Concord, Mass.: Contact Joan Sparrow (Mrs. K.A.), 53 Belknap St., Concord 01742
January '74: Rhode Island: Contact Carlynn Reed (Mrs. David), 210 Taunton Ave. E., Providence 02914.

It was moved by Kathy and seconded by Karen that the meeting be adjourned. The motion carried.

Respectfully submitted,
Karen M. Russell
SDG Recording Secretary

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JUNE I N S T I T U T E ---Evaluation

+ +

One

Celebration on Blue Mountain, Report for Group 1 - June Institute 1973, Kirkridge

Imaginative yet technically correct use of time, space and energy in dance flowered under the gentle persuasion of talented Alice Tierstein and Robert Yohn in Group 1. I was catapulted into Bob's class-in-progress after a 9-hour trip from the southern part of Florida. An exhausted body and mind would have resented any activity less absorbing. The other 20 or 21 people in the class clearly shared my feeling that we were getting something rare and valuable.

"Do not be afraid of your body," Bob was saying as he led us through modern dance movements designed to limber, stretch, tone. Challenging work on pulse, beat (matra), accent, etc. followed. Before class ended we were given assignments to prepare for the next day-the first of several our teachers prescribed to strengthen our understanding of the techniques and ideas brought out in class.

After dinner (meals unbelievably excellent in spite of the low fee we paid), the teachers exchanged groups and we began the first of our deeply rewarding sessions with Alice. As in the morning class, structured elements of classwork were all there, plus the intangibles uniquely characteristic of our teachers.

The next day was jampacked with inspirational work -- morning, noon and night. Group 1 that night danced on a moon-drenched rooftop. Other times our "studio" was the hillside, a glade, a flight of rustic stone stairs. Sometimes we even worked indoors!

On the last day came final work sessions with our teachers, a chance to share ideas, and performance time when we showed our compositions to the other group. The unforgettable climax was a dance concert by Bob Yohn and his lovely partner, Carol Conway. Music for one of the dances (Bob refuses to work with other than live music) was brought by tenor, Merrill Lemmon, who came from New York for this program.

But now, what of specifics? We grappled with problems of imposing matra on pulse and knowing we had done so; of accenting or sub-dividing beat. We were required to produce symetrical and asymetrical compositions, individually or in groups; to consciousl vary the energy expended; to build a dance especially for a chosen locale or select a locale suitable for our choreography. In concentrated yet unhurried sessions we went through a tantalizing variety of techniques, ideas, inspirations, all connected in in some way to the creation of dance as a religious experience.

A classmate who participated in Alice Tierstein's fluid "150th Psalm" commented afterward: "It was so enriching to learn someone else's choreography, to see their inspiration and how they worked..."

Another said: "One of the things I particularly cherish is learning how to change my style. I think we all sometimes wish we could acquire new styles on which to build our choreography--something that will lend variety and interest to our work."

Has this--or other question perplexed you? If so, come to the next workshop. I am confident you will have your questions answered.

Kathleen V. Powell
1416 Viking Court
Cape Coral, Florida 3390

Two

Evaluation - Sacred Dance Guild June Institute 1973, Kirkridge Retreat, Bangor, Pa.

Evaluations were received from 60% of the Institute's participants, most of whom had not attended a SDG Workshop before. A summary of reactions follows.

CREDITS - There was general, positive affirmation concerning the site, capabilities and sensitivities of the professional leadership, social contacts and learning experiences.

Worthwhile creative experiences mentioned: awareness of time (pulse, meter), movement concepts of sacred origin, basic elements of choreography, developing a new style of moving, use of space (out-of-doors, small areas) and props, explorations in dynamics.

A need was expressed by most respondants for: more specific religious material, work linked to sacred motif in composition assignments, movement and variations for specific themes or ideas, studies developed from feeling or ideas with identifiable spiritual content.

Concerning the use of music: more often than not, the non-use of music by the leaders was a revelation to particpatns, some of whom realize the limitations imposed upon movement by musical accompaniment, and our over-dependence on same. Continued exploration of musical and non-musical accompaniment media is in order.

Concerning"worship services": responses ranged from "were there any?" to deeply appreciative comments from those who were able to find spiritual values, expressed or implied, in many Institute activities.

In behalf of the Guild, our leaders, and myself, thank you for these and other "bouquets": "teachers dedicated in the finest sense of the word...reached out to each of us in a very personal way, drew us in regardless of age, degree of shyness, self-confidence. We came away richer and more mature - as dancers, as people."
"excellent leadership ... everyone enthusiastic ...well organized workshop, wonderful setting, good accommodations, excellent food...very worthwhile experience and definitely worth the travel time and expense."
"thanks to all whose love, time and energies made this possible."

Dear fellow celebrants,

Did you leave Kirkridge with a feeling that you hadn't time enough to enjoy that beautiful place? (Make plans to return!)

that our sessions were lacking in something for your particular needs? (Many thoughtfully commented, "How much can you cram into that short span of time?" We plan on an additional day for 1974.)

thtat you have ideas a-borning, to reach fruition in your personal repertoire of work with you choir? (After all we were really hoping to plant some seeds, inspire, motivate, open new horizons, point to new directions - growth and development takes much more time than that afforded by our brief time together.)

Do keep in touch with us concerning your hopes for future workshops, regional developments, and let us know if the experiences of Institute 1973 served as "enabling" agents to further your work.

Plan to be with us in June 1974 to extend present - probe new - horizons!

Mary Jane Wolbers,
Program Chairman

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D A N C E FORUM REPORT

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by Mary Jane Wolbers

The Sacred Dance Guild was represented at the meeting of the Forum of National Dance Organizations on May 5, 1973. This coalition has not formalized its structure but continues to find great value in meeting to share mutual concerns, clear dates of major activities, and plan cooperative action. Our projected dates for June Institutes through 1975 were presented and met with no conflict with those scheduled by any other dance organization as of the meeting date.

Reaction to the following proposals was solicited from member groups, and the results reported to the next Forum meeting in November:

that the Forum investigate the possibility of establishing a dance headquarters in New York City which would represent all members

that the members consider the feasibility of holding a joint dance congress in the Bicentennial Year, 1976, during which all those organizations normally holding June conferences would utilize the same site (a central U.S. location is recommended) in sequence - much as the C.O.R.D. conference preceeded the A.D.G. event this past June in North Carolina.

that a Dance Careers leaflet be prepared which would list opportunities (paid and volun teer) for work by trained dance persons in fields represented by Forum organizations

that the Forum investigate the cost and procedure of having a booth at the next AAHPER Convention in which all participating members would share, display materials, and reach a large number of people (attendance averages 8,000 and dance receives good notice through AAHPER's very active Dance Division).

All four proposals met with affirmative response from Guild members at our annual meeting in June. Our interest in the projects will be reported to the Forum in November. Any specific committment to action on these projects, or expenditure of funds in their behalf, would result only as officially authorized by the Guild upon recommendation of the Board. Your representative recommends that if action is necessary before our next annual meeting (June 1974) the matter should be taken to the membership for a mailed vote.

Mary Jane Wolbers,
Representative

00000000 Recommended Reading 00000000

"The Value of Liturgical Dance as Worship" by Sister Jane Teresa Culligon.

The authoress writes that this was written a few years back and wonders if the SDG would be interested in publishing it. Her address is: Essex County Hospital, Graduate Nurses Home, Cedar Grove, New Jersey 07009.

The Enabling Company, 1035 Indiana Street, Vallejo, California 94590, has many interesting titles in their new catalogue:

"Go Fly a Kite", "God Shouts, Dirtyness & Godliness, God Changes and is Sexy", "Baptism: the Sacrament of Belonging", "It is Abnormal to Be Christian", "The Use of Film in Worship" and many others. Write for a catalogue.

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THE GUEST COLUMN -
Mary Jane Wolbers and Joan Sparrow have contibuted a couple of important items that seem to need a home so here it is!

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From Mary Jane:
A Word about the Guild's incorporation -

Prior to February 10, 1958, the organization existed as the Eastern Regional Sacred Dance Association and had no formal by-laws. At the annual meeting of this date the By-Laws were accepted and we became a legally incorporated thereafter as a non-profit organization entitled the Sacred Dance Guild. (Not "S.D.G., Inc." or . . "of America" as sometimes erroneously listed.) The legal process protects our use of this title, relieves us of many burdensome problems relating to taxation, reliability for injuries at workshops, and facilitates other official matters. Contributions to the Guild for the Ruby Henderson Scholarship Fund or any other purpose are deductible when computing your Federal Income Tax.

From Joan Sparrow:
From "Four Screen Plays of Ingmar Bergman", Simon & Schuster, New York, 1960, translated from the Swedish by Lars Malmstrom and David Kushner, CFPL 792.437 B499

Introduction - last five paragraphs - by Bergman

"People ask what are my intentions with my films - my aims. It is a difficult and dangerous question, and I usually give an evasive answer: I try to tell the truth about the human condition, the truth as I see it. This answer seems to satisfy everyone, but it is not quite correct. I prefer to describe what I would like my aim to be.

"There is an old story of how the cathedral of Chartres was struck by lightning and burned to the ground. Then thousands of people came from all points of the compass, like a giant procession of ants, and together they began to rebuild the cathedral on its old site. They worked until the building was completed - master builders, artists, laborers, clowns, noblemen, priests,

burghers. But they all remained anonymous, and no one knows to this day who built the cathedral of Chatres.

"Regardless of my own beliefs and my own doubts, which are unimportant in this connection, it is my opinion that art lost its basic creative drive the moment it was separated from worship. It severed an umbilical cord and now lives its own sterile life, generating and degenerating itself. In former days the artist remained unknown and his work was to the glory of God. He lived and died without being more or less important than other artisans; 'eternal values,' 'immortality' and 'masterpiece' were terms not applicable in his case. The ability to create was a gift. In such a world flourished invulnerable assurance and natural humility.

"Today the individual has become the highest form and the greatest bane of artistic creation. The smallest wound of pain of the ego is examined under a microscope as if it were of eternal importance. The artist considers his isolation, his subjectivity, his individualism almost holy. Thus we finally gather in one large pen, where we stand and bleat about our loneliness without listening to each other and without realizing that we are smothering each other to death. The individualists stare into each other's eyes and yet deny the existence of each other. We walk in circles, so limited by our own anxieties that we can no longer distinguish between true and false, between the gangster's whim and the purest ideal.

"Thus if I am asked what I would like the general purpose of my films to be, I would reply that I want to be one of the artists in the cathedral on the great plain. I want to make a dragon's head, an angel, a devil - or perhaps a saint - out of stone. It does not matter which; it is the sense of satisfaction that counts. Regardless of whether I believe or not, whether I am a Christian or not, I would play my part in the collective building of the cathedral."

"bit" reviews

From The Messenger, Friday, August 10, 1973
Belleville, Illinois

"Ten Professional Dancers will be featured in a special Liturgical Dance Concert, which will be performed Sunday, Aug. 12,at the National Shrine of Our Lady of the Snows outdoor amphitheater. Father Allen Maes, OMI, coordinator of the program, said "this will be a presentation of religious themes in dance art." It will follow the 8 p.m. Mass. The Concert Dance Company has made performances in Denver, Detroit, Chicago and Rockefeller Art Center in New York. Al Wiltz, professor of the Dance at SIU-Edwardsville, trained and directed the dancers. He said bookings for performances of the group for the 1973-74 season are now being made.

From SUFI QUARTERLY, Published by Joyce Purcell, London, England, 1972
(Contributed by Joyce Hesketh of Carbondale, Illinois who does some movement work in her church although is not a SDG member.)
"The soul sings, the spirit dances"

The lights dim and the audience is still, waiting to witness the rare and unusual religious ceremony of the Whirling Dervishes of Turkey. In the semi-darkness the often impersonal Opera House seems to exude a wide, sweeping calm. Slowly, eight Chamber ensemble musicians enter, each dressed in a black cloak and a tall russet-colored felt hat called a toque. Soon after assembling in a semi-circle, the high-pitched tones of the reed flute gently open into the silence in an intriguing solo with drum accompaniment. After several phrases, the stringed instruments join to create various rhythmically flowing dervish compositions and improvisations. This centuries-old music is tranquil and satisfying. At the end of their melodic journey, the ensemble departs in silence.

The Whirling dervishes are a sect of Islamic mystics called "Mevlevi" founded in Konya, Turkey in the 13th century by the Persian poet Mevlana Jelaluddin Runi. They adhere to the fundamental mystical percept that the divine inheres in human beings and that a human being can achieve union with the divine by divesting himself of all ties to 'self' and 'this world.' Their rites lay a heavy emphasis on poetry, music and a peculiar whirling dance, the combined effects of which produce trance-like states in which the dervish experiences

an altered and-or heightened perception.

The theatre again softens into semi-darkness and the musicians take their places on a low platform on one side of the stage. The dervishes slowly enter single file, clothed in white, symbolizing the shroud, covered with an ample sweeping black cloak, representing the tomb, the toque being the image of the tombstone. The sheikh, representing the intermediary between sky and earth, comes last. After various ceremonial movements, the dancers liberate themselves of their black cloaks, presenting their brilliantly white vestments like the Second Birth. They spin fluidly, seemingly enchanged, their full white skirts billowing about them like umbrellas. Arms are outstretched like wings; right hands turn toward the sky to receive the grace, left hands turn toward earth to transmit the grace which has traversed their hearts and they give it back to the world after having enhanced it with their love. The way of the Sufi, is to live life and at the same time to be above it; to live within the world and not to let the world possess him; his soul like the light of God is able not only to love the world but even a thousand worlds because the heart of man is larger than the entire universe.

LETTERS TO THE EDITOR

Via Snoop's Change of Address Card:

"New Address: Margaret Taylor Chaney (Mrs. Elwyn), 1326 East 58th Street, Apartment 1, Chicago, Illinois 60637.

"So glad to be back here. Do keep me up on the news. Love, Margaret"

(The note was to me, but SDG Members do welcome Margaret back to the center of the States!.ED.)

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LOOK UP AND LIVE, 10:30 a.m., Sun., July 29: "Dance as a religious expression is explored in this final program of a 7-part series for children. Four dancers and a narrator interpret 'The Man They Say', adapted from the New Testament. Also various selections from the works of John Donne, a 17th Century metaphysical poet and clergyman, were translated into dance. Dancers were Carol Conway and Robert Yohn and two others not known (to Virginia Lucke, who turned inthis report.) - CBS

EVENING AT POPS - PBS TV 8 p.m., Sun., Aug. 5th, Boston, Mass -- Program called "Evening at Pops - From the Idyllic to the Sublime." Camen de Lavallade dances the story of Creation (from Holst's "The Planets") and interprets Ginastera's "Concerto for Harp". Carmen recited the Creation as she danced--most affectingly deep response from us in front of TV, from audience in Boston and Pops Orchestra.

NEWS OF SACRED DANCE ACTIVITY
(Listed alphabetically by states)

CALIFORNIA -

Doug Adams (SDG) reports:
Doug Adams will be leading a worship workshop(with much time spent on the use of dance in worship) in Omaha, Nebraska the weekend of November 16 and 17.
April 5, 1973: "I just returned from Phoenix and San Diego Areas, and I (Doug Adams) wanted to report to you the response to the Dance Workshop in Phoenix. Over 75 persons participated in the day long workshop sponsored by the National Sacred Dance Guild (the first official national guild workshop west of the Mississippi)! Participants flew in from Albuquerque and other parts of the southwest as well as coming from all different churches in the Phoenix area...So much is happening in dance in that Southwest area. I trust many will join the Guild from our experience together in Phoenix and begin reporting all the dancing they are doing in the churches. Al McLarty, Susan Bauer, and Georgia Hamlin deserve our Guild thanks for making all the arrangements for this workshop."

Barbara Cernohlavek (SDG) led a dance group of eleven persons (ages 13-60) in "Joyful Joyful We Adore Thee" in regular Sunday morning worship at Hayward Eden UCC. With the choir singing and organ playing the group danced in the front of the nave using the stairs to emphasis the lyrics. Then on the fourth stanza ("mortals join the happy chorus) the congregation was invited to rise and join in the singing as the dance choir moved out into the congregation

with their dance. Barbara reports that a fitting climax would be a repetition of the fourth stanza with the dance choir leading the whole congregation in a procession from the church.

Grace Terrell reports that the San Rafael ecumenical dance choir under the direction of Judy Rock performed the following in worship at San Rafael UCC: Prologue to John, the Lord's Prayer, and Mikel Taxer's Sabbath Prayer.

Mikel Taxer reports regular use of dance in worship at Westminster Presbyterian Church, San Diego. Mikel's current production using dance is an original two act musical "Take It From the Top." This year Mikel has been teaching at San Francisco Theological Seminary, First Presbyterian Church, Santa Rosa, and will be teaching at Ghost Ranch Conference Center, New Mexico.

Jackie Shaw's dance group led the worship at Pacific School of Religion with a pure dance enactment of the Creation with subgroups moving as chaos, order, and redemption. The demonic nature of either extreme of disorder or rigid order is revealed by the interaction with the third group which embodies changing personal action. Jackie will teach a 4 unit course on dance in the winter at Pacific School of Religion.

The Oakland Ballet performed Faure's Requiem on Good Friday in Hayward Eden UCC.

Ann Halprin, who leads many varieties of dance classes with those at her Dancer's Workshop in San Francisco, will lead sessions in dance for those gathering in Jeruslam in September for the World Congress on Religion, Architecture and the Arts.

Miss Carla DeSola, whose"Discovery in Dance" will soon be published by Paulist press, taught RS285 "The Dance in Liturgy and Religious Education" at Marymount-Loyola. The course increased understanding of the role of dance in worship by studying the relation between prayer and body movement in dance. The history of religious dance, liturgical dance and prayer was included.

Bill Brand, OFM, developed choreographies for prayers and other materials celebrating the work of Saint Francis, the patron of his order. Bill's solo dance at Pacific School of Religion's Chapel of the Great Commission, conveyed an openness to all of life and an appreciation of every simple movement.

Doug Adams led three afternoon workshops in congregational dance for worship and one all morning session on dance in worship to allow diversity of response at Pacific School of Religion's week long summer school course: "Worship as Celebration." Jerianne Alberti danced the role of Christ in two climax events choreographed by Doug. The first sequence enacted the fourteen stations of the cross against a background of"Electronic Music" (Lewin Richter Study No. 1), which establishes a powerful Good Friday tone. The congregation was invited to act as the crowd at the crucifixion and interact with Christ by carrying the cross or not. After the crucifixion and entombment and a period of silence in which all close their eyes, Jerianne rose up, began to sing "Christ the Lord is Risen Today," went to the members of the congregation raising them up and opening their eyes. As they rose they joined in singing and raising others. After all were raised, Jerianne led all in a swift moving procession which concluded by gathering all around the communion table. The other choreography was set against the concluding music from"Godspell." The sequence begins with the crucifixion dialogue with Jerianne as the Christ corpse unmoving in a prone position. All close their eyes to be moved by the poignant Godspell music. Then as the lyrics shift from "I am dead" to "Long Live God" all are invited to come forward and participate in lifting the body and carrying it through the aisles. Those remaining in the pews are invited to stand as the procession passes, and join in the singing of "Prepare Ye the Way". The choreography varies from the musical in that as the "Prepare Ye the Way" music begins, Jerianne is let down to lead the procession in an increasingly swift movement.

Benn Howard and Co. - Dances of Faith - are performing in many Southern California churches such works as "Hebraic Rhapsody" (exodus story), "Meditations", "St. Mathew's Passion", and "In the Beginning." Benn reports enthusiastic response from even the most conservative congregations.

Errol Strider has led a workshop at San Francisco's Intersection called "Dance as Spiritual Experience" and is currently producing in many churches his creation with dance entitled "God ... or ... How

Evolution Transformed the Chocolate Bar."

In St. Mary's Cathedral, San Francisco, Philip Welch's Liturgical Ballet Ensemble from the University of Santa Clara presented "Symphony of Psalms." Rev. Theodore Mackin, S.J. served as celebrant priest. The following Psalms were the basis for Dr. Welch's choreography: Psalm 141, Psalm 18, Psalm 34: 12-13, Psalm 40: 1-3, and Psalm 150. The Liturgical Ballet ensemble is sponsored by the Anna G. Gamble Foundation of Chicago.

Patricia McLaughlin (new SDG member) has led her Riviera United Methodist Church dance choir in the following works for worship: Berlioz "Childhood of Christ", "Let There be Peace on Earth","Were you There" and numerous others.

In a "Communicate and Celebrate" sharing of worship in dance, Fran Barry led the Ontario, California movement choir in "Prayer of St. Francis" from Robert Edwin's "Keep the Rumor Going" and climaxed the worship by including everyone in a circle dance "Two Hands" from "Love Song" (Good News Records). In other worship services, this dance choir has shared "The New 23rd Psalm,", Robert Edwin; "Godspell", "Let There Be Peace;" and many others.

From Judy Rock :

At the First Congregational Church of San Rafael, California, a Dance Choir has recently been formed under the leadership of the Rev. Judy Rock. The group has participated in two services in its own church presenting "Prologue to John" and "Sabbath Prayer" and was invited to present a service, including dance and a dialogue sermon by the Dance Choir members on the theology of dance in worship at Faith Lutheran Church in San Rafael on May 27. The group hopes to expand into an Ecumenical Dance Choir, participating in services in different area churches, and helping congregations to become more involved in their own right in "body-soul movement in worshop."

ARIZONA -

From Susan Bauer:

A very exciting and rewarding time was had by all who attended the Sacred Dance Workshop on March 24th, 1973. It was a first for myself, Rev. Alan McLarty and Sam (Sandra) Forrest, but leadership, support, and finances worked out to produce a very successful event. Doug Adams captured the group from the beginning by leading the group in an "Experience of Religion with Dance Through Time" and from "Set Choreography to Creative Community". The afternoon was divided into three sections; and participants had a chance to be involved in two of the three groups. Doug dealt specifically with Dance Choirs and the Involvement of Dance in Worship; Georgia Hamlin (now living in the St. Louis area) did an excellent job with Elements of Dance Composition; and I related Creative Dance to the Church School Classroom. The most important outcome of the workshop is that now those of us involved in Sacred Dance here in the Valley of the Sun and in New Mexico thru Jane Mudgett, SDG member, are aware of each other and beginning to communicate.

In the past year I have also choreographed for a singing group called the Revelation Singers. The experience has been very educational for me as they are non-dancers and in choreographing one must keep in mind microphone positions. The group is now recording and has toured to Denver and Los Angeles. Locally also, Shepherd of the Hills United Church of Christ just completed a new sanctuary. Part of its beauty comes from eight stained glass windows interpreting the Statement of Faith for the United Church of Christ. With the aid of the windows and the Statement itself, Sam Forrest, Carolyn Klismith (an ASU Student) and I gave an interpretation thru movement - accompaniment was our own voices and someone reading the Statement. This was done on a Sunday morning during a Church Service.

Workshops and Churches are not the only place where the history, need, and expressiveness of Sacred Dance is being spoken about here in Arizona. Through my contact at Arizona State University as a graduate student in the Humanities program with a dance emphasis I have had the opportunity to share in class lecture and to aid in class demonstrations - one given by Sam Forrest this last Spring. Personal contact has also been important in fact had a chance to speak with Robert Yohn as the Eric Hawkins company toured through here.

News from Mrs. Desiree Bellamak - She started a Sacred Dance Workshop last year for students at Gerrad High School

(Catholic) which will continue when school opens this year. The workshop was an extra-curricular activity for the students, meeting on Monday afternoons for an hour or hour and fifteen minutes. They started their meetings with scripture and prayer and led into movement interpretations of the Psalms and other works. They also ended their meetings with prayer. As an outcome the girls under the direction of Mrs. Bellamak danced at assemblies and Mass. It was encouraging to hear her say the school is cooperating. She suggests the idea to other members as other parochial schools might be willing to set up similar programs (Her address may be found on the membership list if you wish to contact her for further information). Because of her own committment to Sacred Dance she was interested in working with girls who were as sincere about their spiritual development as well as their experience with dance - and with such committment her results were positive. For a Good Friday Meditation at the school she and two other dancers took sections of"Jesus Christ Superstar" and danced to them; during this six priests were there for confessions by the students with the three dancers then finishing with the crucifixion.

CONNECTICUT -

From Louise Mattlage, Director and choreographer "An Affirmation of Life Dances of Faith"

For the first time Dance Congress will present Dances of Faith in workshops and seminars directed by Louise Mattlage. This year's Dance Congress was held at the Biltmore in New York City during the week of July 21st to 28th.

The Dancers of Faith presented their annual Workshop presentation on August 26th at the Bentons on Sasco Hill Road, Southport, Conn., at 5:00 p.m. This program on the shore of Long Island Sound was open to all and there was no admission charge.

An Affirmation of Life was presented by director and choreographer Louise Mattlage for S.P.E.A.R. (Special Program for Education and Rehabilitation) for former drug addicts June 26th with further dates announced in the local newspapers. This profram totally involves the young people and their participation seems very meaningful to them.

The Dancers of Faith had an open workshop Mondays throughout the past summer. Interested professionals are most welcome to attend.

From Louise Mattlage to Sally Steinmetz:

Dancers of Faith, director Louise Mattlage, Southport Conn. The group is non-profit; all professional dancers who contribute their time and talent to An Affirmation of Life; ask only for expenses. Members: Elizabeth Gaynor, Lee Meagher, Katherine Paple, Mary Redgate, Margaret Lipscome and in training substitutes. Presented An Affirmation of Life in public libraries, universities, high schools, churches, synagogues, womens' groups, Y.W.C.A., 75 Riverside Dr. Chapel and for Drug Abuse Rehabilitation programs; May 10 Greens Farms Academy; for Resecrutians Art Festifal, May 26; Unitarian Churches, Hamden, May 27; Picket Ridge June 3; Univ. Bridgeport June 6, 3030 Park Ave., June, Open TV Ed. programs. Director Louise' Mattlage presented lecture demonstrations during winter season: U.Miami Religious Dept.; Florida International U, Dept. Fine Arts; Miami Dade Jr. Coll. for S.C.O.R.E; South Miami Unitarian Universalist Church; St. Peters Luteran Ch; S. Miami Creative Writers Course--Adult Ed; Miami Retired Teachers. All programs involve audience ----much accompaniment is made by dancers or/& audience. Music from Bach to Iron Butterflys.

ILLINOIS -

From Toni' Intravaia: On May 31st Toni' was part of the closing of the May service in honor of Mary, the Mother of God. She was part of the Rosary worship service. She spoke and danced the "Our Father" and the "Hail Mary" and closed with the 150th Psalm.

On October 11th Toni' did a Memorial Service for her husband, Lawrence J. Intravaia: Bach's "Gigue" with bassoon accompaniment (her husband's instrument was the bassoon), Ravel's "Pavane" as arranged by Mr. Intravaia for Wind Quintet, Porter's "The Bouguine" as arranged by Mr. Intravaia and closed with an organ piece performed by Marjorie Rasche.

MASSACHUSETTS -

From Stanley W. Arendholz:

Joan Sparrow of Concord and Oreleans performed a solo piece entitled "As Hand

Touches Hand" at the Congregational Church in Harwich on May 4. Her dance was part of a worship service for the May Fellowship Day sponsored by the Church Women United. Mrs. Sparrow was accompanied by a reader who spoke the words of a selection which had been chosen for her to dance to.

On April 1 Joan Led a discussion group of about ten at a Ballou-Channing District Meeting held in Barnstable. Her topic was "Religious Dance." In addition to the discussion, Mrs. Sparrow also displayed books on dance and SDG literature to further interest the participants.

A Sacred Dance Guild Workshop is now in the planning stage for the fall in Concord, Massachusetts. It has been tentatively set for sometime in November. Further information will be forthcoming.

On May 12 the Sacred Dance Choir of Pilgrim Congregational Church, Sherborn, Massachusetts, under the direction of Toni Scott, performed four group numbers as a part of the Festival of Creation commemorating the 100th Anniversary of Grace Congregational Church, Framingham, Massachusetts.

Toni's segment of the festival opened with "The Lord's Prayer" danced to the spoken words. This was followed by "Lord of the Dance" from "Songs of Faith." "It's a Long Hard Road to Freedom" by the Medical Mission Sisters was the group's next selection, and the danced portion of the festival ended with a benediction, "Grant Us Thy Peace," to the accompaniment of three guitarists and a hymn, with the congregation joining in the singing.

The same dances were subsequently repeated in the choir's home church during worship services on different Sundays, and the program is scheduled for another performance at the Federated Church in Ashland, Massachusetts, on October 10.

Mrs. Scott says that the dancers are now using both white choir robe type costuming and navy blue leotards with navy blue semi-circular skirts that reach below the knee. The latter costume was worn by the girls for the "Lord of the Dance" and "It's a Long Hard Road to Freedom" numbers. Varied colored scarves, doubled, slightly gathered, and pinned in a v to the skirt top in front and to the shoulders of the leotard, joined in back at the edge of the scoop neck, were also added to the basic costume described above.

Although the girls felt much freer and liked dancing in the skirts better than the bulky robes, Toni feels the robes can still be used for those dances where full sleeves prove effective with certain movements.

Bob Storer is once again at Winchester, Mass., after having been out of the country for almost three years. He is currently doing more drama coaching than dance but helps the present director of the Unitarian Sacred Dance Group of Winchester with ideas.

The group is now under the direction of Mrs. Bee Gonella, a professional modern dancer. Its most recent performances have been almost exclusively for the Unitarian Church in Winchester, for Thanksgiving, Christmas, Easter, Church School Day, and for creative worship services combining dance and folk music, folk music being quite popular with the group.

Although there have been requests for performances elsewhere, Junior High girls are not as readily available evenings as their adult counterparts. The dancers did present a demonstration in Concord, Mass., however, for the First Parish.

Nostalgically recalling the first meeting of the SDG in Lynn, Mass., with Ted Shawn back in 1947, Bob said that he just might some day write up the story of those early days of our organization.

MICHIGAN -

The Grand Rapids District Junior High Summer Camp was held at Wesley Woods, Hastings, Michigan. Mrs. Mary C. Bell, Dance Area Leader taught the youth how to organize, choreograph and perform religious movement so they could take their learned knowledge back to their local churches. Also they learned to perform to the spoken word, music (played or sung A capella) to related forms of art (painting, etc.) drama and communications.

Penny Colburn planned a very exciting summer! She planned a week of six hour Sacred Dance courses at Westminster Choir College, Princeton, New Jersey and a trip to London, England. Penny's Sacred Dance Group, First Presbyterian Church, Battle Creek, Michigan, presented a program for

Mother and Daughter Banquet in Sturgis, Michigan. "The Lord's Prayer", (Robertson, by Norman Tabernacle Choir, "Amazing Grace" with guitar were danced in the round. "Psalm Eight" a reading and "Sing God A Simple Song," by Bernstein were danced in the Sanctuary with very small space but all area in the chancel was utilized.

United Presbyterian Church of Okemos, Okemos, Michigan has formed a Rhythmic Choir directed by Bobbie Bates. They presented "And They'll Know We are Christians By Our Love" in their home church using their downstage altar and suspended cross as a focal point. They circled the altar for first and last verses and for the 2nd and 3rd verses they went to their congregation. Bobbie relates: "Our major difficulty was feeling love and showing it in a pleasant expression with neither forced smiles or giggles. We used direct eye contact with each other and with the congregation. Our choir sang for us in June and we hope to repeat this work in the fall with a guitar and soloist. We have had a good first year and are eager to begin in August."

Karen Russell, director of Central United Methodist Church Dance Choir, Muskegon, Michigan has been doing programs for circles and local groups about dancing in church. This consists of a talk and at least one or two examples of works they have done and have adapted for this type of program. In the church Sanctuary the Dance Choir presented "Amazing Grace" and "Were You There" using series of cross positions.

Marjory Priest, director for First Methodist Church Sacred Dance Group, Belleville, Michigan would like information on any future workshops. The Sacred Dance Group gave a Lenten Spring Program for two rest homes in the area and they loved it. Those that could not see could hear and those that could not hear could see. "Movement has its own language."

Rhythmic Worship Choirs, Clawson United Methodist Church, Clawson, Michigan directed by Janet Lee were participants in a Choir Festival and Fine Arts Festival. Using vocal soloist with Organ "I Walk a Stranger" by D. Week was presented and "I Heared Two Soldiers Talking" (Williams) with soloist and organ. "Doxology" by Robert Wetzler was presented using choir and organ. Janet relates that in this work a soloist could be used.

Christ Beck and Nancy Brock report their Creative Movement Workshop held at Tuwaqachi, the new Gestalt Learning Center in Michigan. The Workshop ran for 8 days from August 5 through 12.

Sacred Dance Group of the First United Methodist Church, Ann Arbor, Michigan, report Special Services at church on May 20, both services, a Christian celebration based on music from "Godspell" presented by the Sr. MYF Choir and musicians under the direction of Fred Stroup. The dance group opened service by bringing cross, candles, vases and light to bare altar to "Prepare Ye the Way of the Lord." Choir members followed bearing flowers to lay on altar. Group did interpretation of "Bless the Lord". Service ended with dance group leading choir recessional to combined "Long Live God" and "Prepare Ye the Way", while distributing flowers to congregation.

MAINE -

Priscilla Richardson reports:
Judith Boothby from Winthrop Maine answered that she and her daughter, Wende Frutchy presented for the Religious Arts Guild of the U.V. A. on September 22nd Peter Doyle's rendition of "Love Me Lord" and a piece having a harvest-type theme.
(I attended the June Institute and enjoyed it very much. PR)

NEW JERSEY -

Shirley Duerr reports:
Easter Day, The United Methodist Church Martinsville, New Jersey, April 22, ..Sacred Dance was not just a part of the service--it was the central theme of the service.

During the Scripture Lesson our Pastor spoke of Mark's Resurrection story (Mark 16: 1-8) which, in its original Greek form seems to be unfinished. The last sentence ends, "They said nothing to anyone, because they were afraid of . . . " Biblical scholars have written about 4 possible reasons for this ending, the most popular theories being that either something interrupted Mark as he was writing the account and he never completed it; or the original ending was lost or destroyed. So, there being a number of options, Rev. Harrison proposed his own ending for this Easter:--
"They said nothing to anyone, because they were afraid of...not being able to

express properly in words the experience that had been theirs. So they set forth from the empty tomb -- enthralled by this Good News. -- They could not contain themselves. They went forth leaping and jumping for joy. They found themselves praising His Name with dancing. Like Miriam and her maidens who danced for joy after the Exodus from Egypt - to praise God; As David danced before the Ark in Jerusalem -- So the women found that the only way to express the joyous mystery of Easter was to DANCE; -- Filled with the resurgent life-force that the Risen Christ had given them."

My dance, accompanied by the choir followed. Later in the Sermon Rev. Harrison compared death with being still, motionless -- rigor mortis; being alive was like walking; but life in Christ was like dancing -- using motion to describe something that words cannot capture.

When he asked me to do the dance for the service he said that there are only a limited number of ways a minister can say "Christ is Risen!" -- But that dance reveals so much more of what really being alive means.

NEW MEXICO -

From Jane Mudgett: For some time I have been wanting to write to say that there is quite a bit of interest in sacred dance perking up here in Albuquerque. There are several people interested in forming a dance choir. We are from different churches and last August 8th, we introduced movement in worship in a special service at Central United Methodist Church. We presented Psalm 95, an Indian version of Psalm 23, (both spoken), "Kumbayah" and "Spirit of God Descend Upon My Heart." There are three of us at my own church "The Church of the Good Shepherd UCC." We have begun by using hymns and Psalms in various parts of the service. People say that it adds so much more to the service. We are currently working on the hymn, "The God of Abraham Praise" as a processional to be presented in October. (I enjoy the Newsletter immensely and look forward to reading about what's going on across the country.)

NEW YORK -

Jane Boswell reports: Our group has added two new worship services to our repertoire this past spring. The first, Response-Able Love, was developed specifically for a Catholic Mass which we danced at Molloy College in Rockville Centre on January 6 for over 100 teachers, students, religious and lay people who had attended an all day seminar on the Christian Conscience in Conflict. Accompanied by a folk Mass music group from St. Agnes Cathedral Len Buxton, a local Methodist minister, led the dancers to "Prepare Ye the Way of the Lord". We remained in the aisles as the priest began the service, then processed around the altar-in-the-round into a cross formation on stairs, facing a life-size cross, to an adaptation of the 8th Psalm, "How Wonderful Is Your Name/" Other dance hymns which we fitted into the structure of the traditional Mass were St. Francis of Assissi's "Petition"; "They'll Know We are Christians by our Love"; "Lord of the Dance'" and as our recessional "Day by Day". We repeated this service on March 1 at Valley Stream Grace Methodist Church for an evening worship service of their women's society and added: "For Those Who Find It Hard to Love" by Norman C. Habel ("Are You Joking, Jeremiah?"): The Lord's Prayer "Backwards" by Herbert F. Brokering (unison prayer), "Prayer for the Morning Headlines" by Daniel Berrigan (read alternately with headlines from current newspapers, with a refrain sung by the congregation, Lord make me an instrument of thy peace); excerpts from a Psalm for a seder service by D. Berrigan (read from bright colored folders by the dance choir as we moved into the aisles); and excerpts from "A Litany for the Third World" by James Young (Discovery series). We had some audience-participation in the form of clapping, singing choruses, unison prayers, and a giant prayer circle for the benediction. But we are hoping to expand the feeling of involvement in our next service "Weave Me the Sunshine", a service of joy. The title and theme are borrowed from Peter Yarrow"s album,"Peter". We're trying to create a more informal worship experience in this service - starting with a prayer hymn to the tune of "Edelweiss;" then stating our own feelings on Joy; a trio dances to a spoken version of Psalm 36; we'll also dance "Petition" and "Lord of the Dance" our new dances will be "The River of Jordon" and "Weave Me the Sunshine". The latter was a fun bit of do-it-yourself choreographing I'd like to share with anyone working with large groups: we taught 4 basic combinations of steps that could be done to the choruses; divided the group into 3 smaller groups and gave them the responsibility of deciding on the sequence and number of basic combinations their group would use for the

choruses and for one of the verses. We'll be dancing this service on April 23 at the Masonic Temple in RVC for the Eastern Star on May 4 at St. Marks U. Methodist in RVC for the Fellowship of RVC Christian Women, and excerpts from this service on May 6 in Island Park, and May 18 at the Valley Stream Home for Wayward Girls. The first Sunday in June we danced at a baptism service for Lara Ann Smith at St. Marks.

Sacred Dance has had such a marvelous impact on our community since Wendy Hartman started our group three years ago before leaving for Pleasant Valley - that we now have two workshops meeting during the week for those who want to work out but can't meet our performing schedule. Out of this has come a nucleus of ten dancers who are presently exploring the possibility of teaching modern dance to a group of blind teenagers. We would love to hear from anyone who has worked in this field or knows of any literature or sources (request came from our local Industrial Home for the Blind).

Drew Dance Group of Drew United Methodist Church, Carmel, N.Y., started working with Mrs. Carol Vassale September 1972. They used Doug Adam's "Congregational Dancing for Christian Worship" as guide for April 8 entire movement church service; congregation clapping, holding hands, moving. Carol says: "I have the greatest feelings of satisfaction--what I have given this involved group of 8 they have multiplied 100-fold and are giving to others."

Sacred Dance Group of New Hyde Park Congregational Church, Ann Pomeroy: Christmas Candle interpretation of "O Holy Night." On April 29th they interpreted the Congregational Statement of Faith.

On June 19th and 20th, Robert Yohn and Carol Conway presented their choreography at Trinity Church, Wall Street, in New York City. Robert Yohn was commissioned to choreograph "Trinity Mass"to a rock score by Michael Kamin. He did the piece for three men and three women using three sets of layered costumes. For the Kyrie and the Gloria, the dancers wore long-sleeved yellow leotards and tights. Thenfull lengthened red vests which tied in the front were added, and finally for the Lord's Prayer, the dancers wore patchwork robes of velvet and satin over the vests. The "Trinity Mass" was done as part of an early evening concert on the 19th and then as part of the noon time Holy Communion on the 20th after which the other dances were seen in concert. Robert Yohn also showed "The Man They Say," a duet for Carol Conway and himself and a narrator, Merrill Lemmon, with dialogue written by Robert Yohn. This piece is unique, not only because the dancers speak the lines as they move, but because the dancers, contemporaries of Christ, are skeptics who become believers by the end of the dance. Carol Conway presented "Animato", a duet for Robert Yohn and herself, to text from John Donne's devotions including the well known, "No Man is an Island." The text was sung by tenor Merrill Lemmon. The dance, using a movement theme of circles and turns, alternates between solos and duets for the dancers. "Animato" and the "Man They Say" along with pieces by Beverly Brown and Natalie Richman were seen both days in concert form although they were choreographed to be presented as a part of a church service.

On July 19th and 20th, Carol Conway and Robert Yohn premiered pieces at the Greenhouse Dance Ensemble concert at the New York University School of Education Auditorium. Carol Conway presented a solo "Wind" and Robert John, a duet for Carol and himself, "Upon the Mountain of Spices." Robert Yohn also showed "Pilgrim". Carol presented "The Treasure Between", a duet for Robert Yohn and herself.

On July 29, portions of the Trinity Church program were televised on CBS Look Up and Live, 10:30 AM EST. This opportunity was made possible through the efforts of Rev. Daren Miller. The CBS director, producer and lighting designer for the show spent many hours in rehearsal with the dancers to block their pieces so they would be seen from the best possible angle. The dances were first shown to the director. At the second rehearsal the portions of dances to be televised were timed so that the program would not run over the alloted 30 minutes. On the day of the taping, the dancers arrived at three in the afternoon and it was after midnight when they left the CBS studios on 57th Street. RobertYohn's "The Man They Say", opened the program and was shown completely. It was followed by Beverly Brown's "Well Woman" and Natalie Richman's "Windwing". The first two sections of Carol Conway's "Animato" closed the program with the credits being televised over the third section.

OHIO -

Ruth U. Nobel reports giving a Creative and Religious Dance Workshop at Shadybrook

House, King Memorial Road, Box 98, Monte, Ohio, June 1,2,3, three sessions. (Her address is 5859 SOM Center Road, Golin, Ohio 44139.)

Mrs. Joseph (Beverly) Hamilton, director for the Sacred Dancers of First United Methodist Church, N.Wooster, Dover, Ohio, reports the group presented "Light of the World", "Today I walked Where Jesus Walked" and an historical narration. These were presented to the Music Study Club and at the Mother and Daughter Banquet. Beverly used the record "Godspell" for those of you who are interested in using this type of music.

ILLINOIS - (Ed. Forgot this one!)

From Wilmette, Illinois, Ms. Patricia Lund Lers, Multi-Media Theologian, presented a dramatic recitation while dancing on Lake Michigan Beach at Winnetka, Illinois and at the Bethany Theological Seminary, Oak Brook, Illinois using dance, slides, tape and special effects. She presented "Come Alive All You People". Paraphrasing "Whatever You Do For Anyone" (Matt), Patricia used dramatic recitation (inter-related) with dance.

She has some teen dancers who are learning the Bible and Theology while they are working. They enjoy working and communicating the Christian faith. Patricia designed the "Come-Alive Program" and this is what she reports: "My program is gaining enthusiasm and interest. It appears that we will be doing it several times next fall. People recognize that I am very responsible theologically (McCormick Theological Seminary) and that I am dancing on a very professional level..."

MASSACHUSETTS - (Ed: Forgot another!)

Mary Jane Wolbers finds an outlet for her energies in the First Congregational Church of Harwich, Mass., while at her summer home on Cape Cod. The Wolbers family has been active in the planning and execution of that congregation's summer series of "innovative" worship services for the past three years. On July 22, Mary Jane and her daughter, Vivian, danced in another of their services devoted to movement as expression and communication. Pastor Al Ronander, and his energetic wife, Harriett, have spoken of their interest in a series of vespers programs next summer, each to feature an art medium in which churches are finding relevance for today's worship-style. To be sure, there is every indication that dance will be included in that series as well!

.. Sufi Dancing is pursued on Mondays from 8 to 10 p.m. at the Episcopal Theological School in Boston.

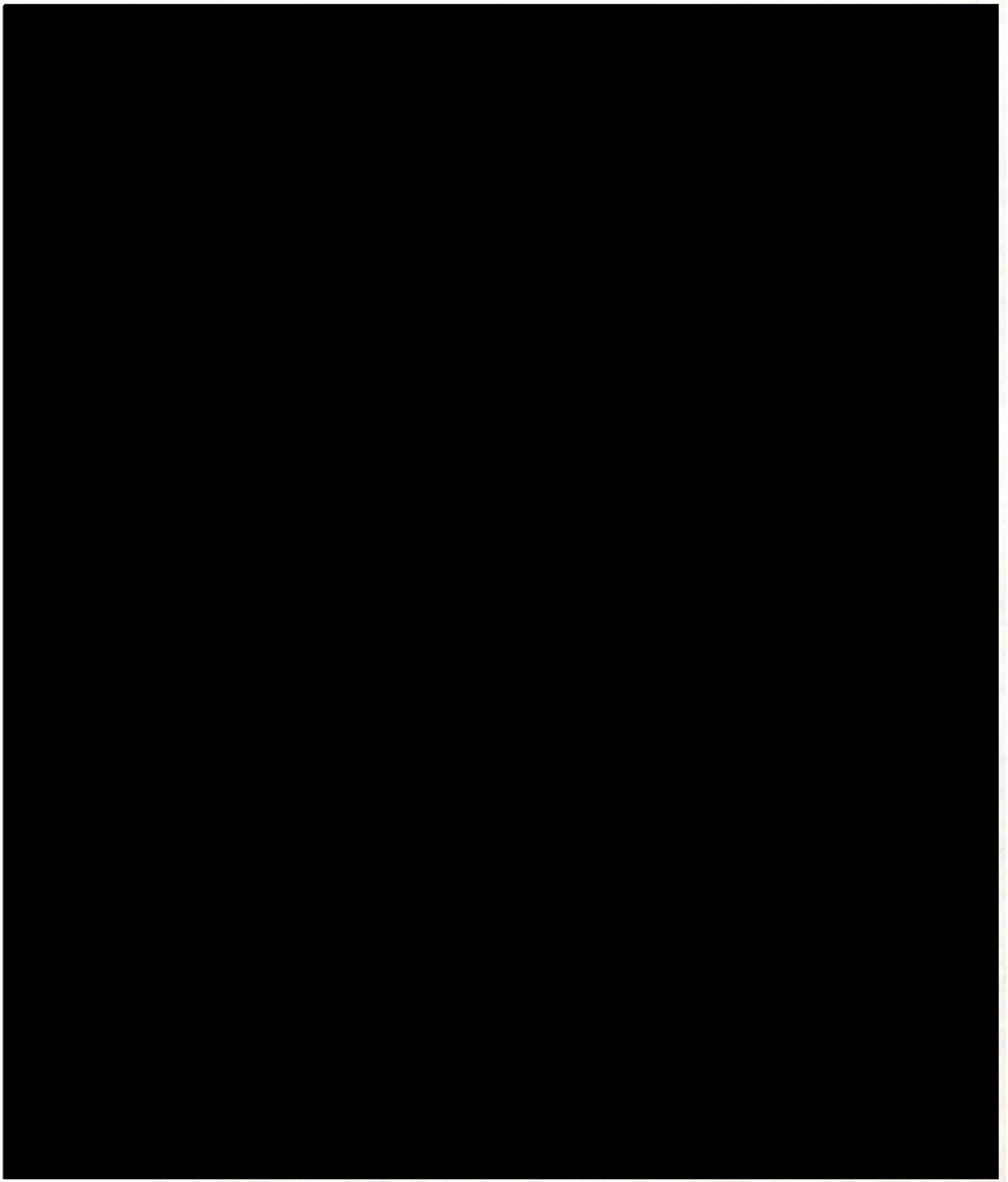
CONNECTICUT - (Note just came in - so this is really hot off the press - altho the press is quite late!)

Louise Mattlage, director-choreographer of An Affirmation of Life-Dances of Faith reports: Have concluded summer season with beautiful outdoor program on estate of Mrs. Wm. Benton overlooking sound.... its sixth consecutive year..an event of the season and a show case for the group. on August 26th...over 200 people attended During summer Louise presented workshops in Sacred Dance for Dance Congress in NYC and lectured and demonstrated for American Association of Pen Women on Dance and Religion. In September and October the group presented programs and lecture demonstrations at the Unitarian Universalist Church on West End Ave in NYC at the Wilton Library in Wilton, Conn at the Central Baptist Church in Hartford Conn., at the Sacred Heart University Fairfield, Conn., The Andrew Ware High School in Fairfield. In November An Affirmation of Life-Dances of Faith will appear at 475 Riverside Drive in the Chapel for the third time, as well as in schools and colleges and several libraries locally.
New Book by Louise Mattlage should be out by end of year - title: "Dances of Faith - An Affirmation of Life".

********SPOTLIGHT ON
NEW MEMBERS**********

New Members since April 1, 1973:

[redacted]



- In Memory -

John Cranko

(From Dance Magazine) "...John Cranko would have been 46 on August 15, celebrating his advent into this world among the dancers of West Germany's Stuttgart Ballet, the company he led to international acclaim. The stuttgart was his family. He loved them. And they loved him in return.

"John Cranko died on June 26 following a heart attack suffered during a flight back to Germany with his troupe. They had just finished their third American tour...."

Fritz Mahler

(From Dance Magazine) "...Fritz Mahler died on June 18 in a nursing home in Winston-Salem, N.C., following an illness which had ended his conducting and teaching career four years ago. ...It was Mahler, perhaps as a result of his long, close association with dance, who suggested to Doris Humphrey that she use Aaron Copland's Piano Sonata for her 'Day on Earth' modern dance work..." (Ed. Note: Fritz Mahler was the husband of Pauline Koner, famous modern dancer, who has created many roles as dancer with Limon's Company -- roles having a religious significance: "Visitation" being one that comes to mind as I write.)

To Become a Member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anyone interested in dance as a form of spiritual expression. Several types of membership are available.

Rates:	Regular (1 year).....	$ 5.00
	Regular (2 years).....	8.00
	Student (1 year).....	3.00
	Group (1 year).....	15.00
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Helps and Guidelines (Aids for clergy and dance directors)

80¢	1.	"Consideration for Starting a Dance Choir"
60¢	2.	"Choosing a Theme and Music and Evaluating Sacred Dance"
$1.00	3.	"Using Creative Movement in Religious Education"
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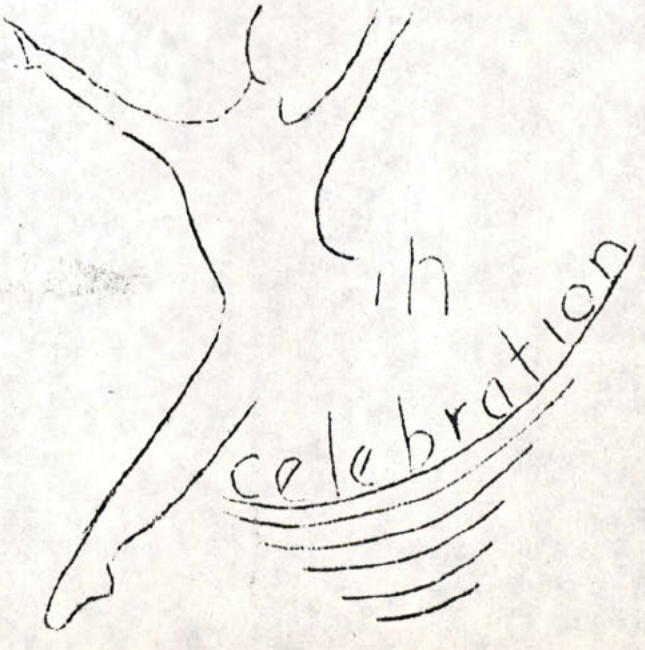
Special Offer: Entire Kit at $3.00

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